all dynamic special

SF

DynaPubs

TEXT BY DWIGHT DECKER

THE Believability OF COMICS

ILLUSTRATION BY ALAN HANLEY

I'm fairly new as an article writer in fandom, and already I've noticed that well-organized English theme articles are difficult to write without rambling all over the place and talking about everything but the subject itself. Yet, unified, single-subject themes are dull to write and worse to read. So I shall ask for thine indulgence if in this installment I am to roam all the way from Asgard to the Kree Galaxy, from Creation to Ragnarok, in probing the comic book world and determining its relationship to our own.

Firstly, we need terms, and those need defining. One of the first things series fiction such as comics needs is an orderly environment where events take place that are faithful to the logic of the series itself. For example, Dr. Doom cannot use the same process to send himself to the Microverse that Stiltman gets caught in to wind up someplace different. The same causes must yield the same results, and the world of comics must resemble the real world in at least that respect. Specific events may not be possible in our world, but they must be possible in that one. What shall we call such a parallel world, for a degree of semantic ease? My choice is the hybrid word used in CBS advertising for cartoon shows presented for the fall of 1967: CARTOON-IVERSE. It satisfies our needs for the present.

We are all familiar with the Marvel cartooniverse, which can be divided into three large sections: physical, spiritual, and dimensional. The physical level is the earth and surrounding space, on and in which most adventures take place. Galactus, the Kree, the Hulk, and the Mole Man are but a few of its denizens. The spiritual plane includes Asgard and accompanying regions, Such as Ringsfjord and the Norn forrest, and Olympus, both homes of the gods. The dimensional includes co-existing worlds, seperated from our world by something more than time or space. This last is a hodge-podge, for it not only includes worlds that are perfectly physical on their own continuum but the mystical worlds Dr. Strange roams which perhaps could be better classified as Spiritual. The classifications are intended to deal with each region as it relates to the Marvel-Earth, and not necessarily to itself. Further, during various episodes of Marvel-history, one gets glimpses not only of splendorous past and romantic present, but of a sweeping future, as well. In short, Stan Lee has over the space of seven years created an entire cosmos, as vast as all time and space, for his imagination-children.

And he blew it.

Let's dive in and see how. Up until the Marvel Age, and yes, this is the Marvel Age for there are few comics which have not felt Stan Lee's influence,

a super-hero tended to live in a world of his own, which was a world basically like ours with only a slight variation to accomodate the hero and his adventures. Another comic put out by the same company would feature another hero who lived in his world, and there was little interplay between the two such as we have seen between Daredevil and Spider-Man, or Daredevil and the Fantastic Four. Events in one comic had no effect on events in another. Secondly, there was little consistency within the comic itself from issue to issue. For example, take the city of Metropolis, which shifts its position from the Midwest to the East Coast with no continuity in size or layout. The DC cosmos was also ridiculously disorganized, and just as the only two buildings in Metropolis that stayed the same were the Daily Planet bulding and Luthor's museum, the only planets that remained consistent were Krypton, which stayed dead, and Lexor, Luthor's hideaway where he was always a hero and whose girlfriend kept changing her name. Villians had the habit of fighting only one hero, ignoring all others, and not playing the smart guy by moving somewhere where there weren't any heroes. Why comics were in such a mess is due to several reasons.

(1). Strips were often handled by different writers, changing from one story to the next, which is why comics resembled the series books of earlier and the TV shows of later; the hero and any continuing characters never changed. Their efforts during a strip centered on regaining a status quo, and at the end of a story, things were the same as they were in the beginning. Unless the writers worked closely, establishing a story-line to gradually develop over a number of stories, this was not possible.

(2). Indevidual characters were insulated from others of other strips for the same reason, that of different writers.

(3). There was no mass loyalty to comics as their is now. Readers were not expected to pick up every single issue of a comic, and so each story was written complete in itself to satisfy every single reader who picked it up. In many Marvels a new reader picking up a random title for the first time would find himself confused and unable to follow the story. Back in the 40's and 50's, this kind of thing would kill circulation. Kids generally had a take it or leave it attitude, and since many comics were quarterly, three months between episodes would dampen memory of what had gone on before.

ILLOE BY KEVIN RICHERT

Conditions from reasons one and two still persist over many comics at DC. At Marvel, the story was different. In 1961, Stan Lee was the only writer at the company. He was also the editor. Since one man could handle all strips,he could also take the giant step of interbreeding them. Heroes will jump strips and guest in others. Heroes will fight other heroes' villians. Details will remain consistent thruout the whole comics group. Thor will make mention of someone being as strong as the Hulk, or Captain America will be spotted reading the Daily Bugle. Odin is not as omnipotent as Mr. Lee was. It was because he was the only writer that he could co-ordinate the adventures of so many different heroes. Since other writers,

Thomas, Friedrich, and Goodwin have been added, there has yet been no regression back into the days of old, because Lee remains the editor and it is doubtful if any major change in a story-line is made without first consulting him.

All right then. What are the advantages of a consistent cartooniverse? It increases believability in a strip, for if something is presented that clashes with something brought out earlier, it immediately kills the reader's willingness to accept a strip's plausibility. Secondly, it presents a cartooniverse not dissimilar to the universe: each character is playing in front of the same curtain, even if in a different place, and one senses a glimpse of a cosmos far bigger than the immediate area of a heroe's adventures.

No other comics group has ever attempted anything like this, or could. The only immediate parallel that comes to mind is Edgar Rice Burroughs' science fiction and how in the introduction to A Fighting Man of Mars he managed to link in several different series, and by a master stroke in The Eternal Savage, several others. Only in Marvel comics has it been done since. However, as I said, Marvel blew it. There is a little more to believability than consistency and inter-strip crossbreeding, though consistancy is darned important.

Something else is attitude. It seems that to be effective, a super-hero must be played seriously. He may wise-crack, but the wise-cracking can only be superfluous, for the writer and artist must believe in the character sincerely. Once the team starts to get flippant, as in some of the later Thunder Agent books that were little more than lampoons of their own characters, the end is not far from sight. Marvel is already showing serious signs of becoming detached from their heroes, with the strips suffering from resultant loss of sincerity. The situation in comicdom is really bad when one's only choice is between useless swinger captions ("Hang on, true believer, the actions just about to get going! --serenading Stan") and useless stupid captions ("What's this, reader's? Has Superman forsaken his moral code and teamed up with the evil fat lady? Turn the page and find out!"). In fact, editorial comments add nothing to a story and must be kept at an absolute minimum, because with each one, the reader is jolted back to the realization that what he is reading is not really happening. It is like a disc jockey interrupting records to inject some useless trivia or platter chatter. It's cute at first, but after a while the reader screams for the DJ/editor to shut up so he can get on with the story. Also, the reader must not be forcibly reminded that he is reading fiction and the subject matter must be treated as the gospel truth. The minute that it is acknowledged that comics are only pleasant fantasies fit for escapism, something crucial is lost. That's because comics, or any entertainment media for that matter, must be accepted as reality for the duration of pursual.

Which brings us to two other important items, which shall be treated in turn: characterization and general plausibility. While a cartooniverse must be true to its own logic, it must also follow to a certain degree parallel to our universe, which means believeable, developed characters.

ILLOE BY ALAN HANLEY

Nothing destroys interest like reading about people impossible to identify with because they aren't actually human. This means, too, that personalities must be unique. Everyone has seem the Justice League and it's obvious no characterization is attempted. Speech balloons could be transposed and it would make no difference. Except in the matter of powers, there are no differences between different characters. Reading such a comic is like watching a football game where it is soon clear who the good guys are and who the bad guys are, but nothing is known about indevidual characters, or players. All that can be done is concentrate on the plays and not on the personalities. After very many issues of a comic book run in such a manner, the final answer is sheer boredom. In indevidual heroes minus distinctive personalities, emphasis is increasingly laid on the stories villian rather than the dull hero. So heroes should have personalities: what does this entail? It means that a hero must have more of a personal life in which to develop his distinctiveness, which must also carry through his career. Schizoid super-heroes are not healthy. And again, there must be consistency. Here is a snatch of dialogue from MIGHTY COMICS PRESENTS #50 (the last issue ever put out), from the same character, from four consecutive panels:
A -"Obviously you weren't brought up right! Slaying people not only isn't accepted socially, it can get you into serious trouble, fink!"
B -"The gun, rat...give me the GUN! Otherwise..."
C -"Fool! You are not the first to taste my flames of wrath! (When) I gained this power years ago, I determined to use it, not as a circus sideshow attraction, but for the more worthy purpose of defeating the rotton plots of unprincipalled schemers like you!"
D -"Hey, Web! Aint it a bash to put down this cockamammy trash? While you defeat that imitator of me, I'll somewhat alter the physiognomy of this rotter!"

In other words, a character must stay in character.

But what do I mean, personal life? Don't we buy comics for the action, not for unrequited love and other boring trivia? You open up a comic book, you see Captain Zap swinging into action. Well, so what? What, honestly, do you care about Captain Zap? Why should you care whether he defeats the evil plot of the Skeeter? You don't, unless something is built up, a feeling of concern for Captain Zap, or any other hero. You may yawn and watch unmoved a battle between two robots, but if a friend of yours, someone you care about, is fighting for his very life, you are worried and involved. And even when your friend is not fighting, naturally you are interested in his hobbies, his personal triumps and failures, his love life and his ambitions. Therefore, comic heroes must be carefully thought out and gifted with a breath of life that will make them stand up on their own. Personal life will be that breath, if properly used to encourage reader empathy.

Swinging into a transition between two catagories, we notice at the halfway point that dialogue must not only accurately reflect personalities of the speakers, it must also be both realistic and functional. How many times have comics been cluttered with asinine statements like "Look! It is the Fat Lady, female master of evil, preparing to rob that bank after she escaped from prison!" Such statements are dandy for explaining the plot and laying out the situation for the denser reader, but can't comic book editors credit readers with a little intelligence and some kind of memory? Dialogue has to satisfy the internal logic of the strip, and when Perry White says, "Ha-ha, Clark, it looks like the work of the fifth dimensional imp, Mr. Mxyzptlk, who comes around to plague us every once in a while, but returns to his own world when he is tricked into saying 'Kltpzyxm' for a period of 90 days, again." it doesn't.

Why would Perry White make such a statement if Clark Kent was already familiar with Mr. M- (I'll be darned if I'm going to type that again!), which he was? To inform the readers? But all the old readers knew who

Mr. M- was, anyway! Do enough new readers come in within several months to warrent demolishing dialogue to supply information already familiar to most readers? Since M- showed up later, and further comments by characters again established White's comments and a perceptive new reader would have reasoned out what was going on. Perry White should have said,"Ha-ha, Clark. It looks like the work of Mr. Mxyzptlk!" and let it go at that. A footnote might have served if the story required that Mr. M-'s talents be previously known. Dialogue can not be too didactic. It has to follow natural speech and sound like the speaker and the circumstances, which cripples believeability none at all. Marvel has always been excellent at subtly imparting information, but many times the language has been overly stiff, ill-fitting the speaker and the circumstances, which cripples believeability, but it has been superior to other comanies.

And we fade into general plausibility.

There have been no costume heroes in real life. There have also been no super-villians. Here we are forced to jump a credibility gap. We must be able to accept a world like our own, but different, a world where super-heroes are as fantastic and out-of-the-ordinary as the cop on the corner. This is where Stan Lee has tripped over his own two feet. In spite of his claims of being original and letting his heroes exist in the real world, they do not. He has overlooked the fact that the Marvel cartooniverse is an expanded stereotype, a stereotype created mainly by writers other than Lee.

Lee came into comics about two or three years after National had published Superman and the super-heroes race had begun. Already the Golden Age was passing its peak. By 1943 and after, it was downhill. By the time Stan Lee had started, the basic format of a super-hero strip had already been set up, which has not changed to this day. Hero vs. villian. In every Marvel story, or most, rather, because ther have been exceptions, we see

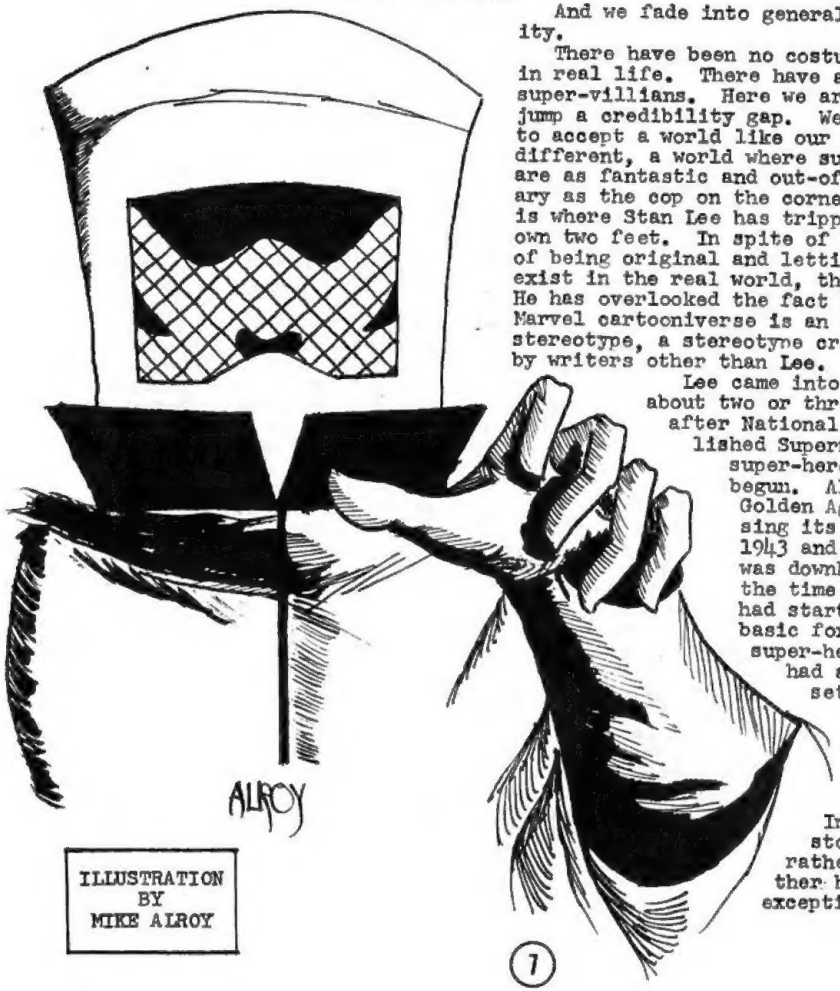


ILLUSTRATION BY MIKE ALROY

a hero, then we see a villian who is out to do something illegal, and then the fight when the hero must stop him. This is the first fault of Marvel: stereotyped, formula plots. One finds himself wondering just why the hero is fighting: there is a sense of personal involvement and immediacy lost when the plot is so basic and sketchy. The fight scenes are skipped over to get to the hero's personal life, where the reader finds his interest: the hero as a person, a friend.

So many strips have been written this way, it has come to the point where too many writers, Lee too often guilty, have come to believe that this is the only way to write strips. This is emphatically not so. DC and Charlton have proven time and time again that there is more than just a villian and a hero. The only thing is, neither have done it consistently, and DC in particular went a little too far the other way. The result is Superman, with hoax after hoax, losing powers time and again, giving up his identity over and over, getting killed time after time, marrying Lois or pretending to marry Lois, again and again, not to mention the imaginary stories, and going back to Krypton so many blasted times...Jimmy Olsen has been there twice, both times meeting up with Jor-El and Lara, escaping Krypton's doom just in time, in other words: he has been there twice, in the same time period. That would be hilarious, two Jimmy Olsen's coming up at the same time and greeting in unison "Hello, there, Jor-El!". Superman relies, as do most other JLA strips,to a great extent on a peculiar phenomenon known as "human interest", or in other words, the emphasis is not on the hero, but on other people and how the hero helps them. After a steady diet, one wonders if the hero does anything but help people in distress and if he has an ego, or even a personality beyond that. Clark Kent and Superman have no personalities outside of the broadest of stereotypes, no definite interests, no opinions on much of anything that aren't approved by the Comics Code or Mass Media. The writers have to resort to very stringent measures to arouse the readers interest because of that: by hinting they are destroying the character.

This results in the first cover of a new hero's first comic showing him in triumph, with a blurb reading: "A DARING NEW HERO TO COMBAT THE FORCES OF EVIL!" However, on every other cover after that, the hero is pictured in abject defeat, turning rotten, being exposed to the world, killed, or worse. DC fans are regularly subjected to "ELECTRIFYING SHOCKS!" as another one of their heroes, Green Lantern, for example, or more recently Batman and Robin, is being threatened with imminent doom, in an almost sadistic fashion. At least Marvel hasn't quite gone for that...yet. Usually this type of story ends up a hoax or an entirely different affair in contrast to a deliberately misleading cover.

To return to the subject at hand, when readers write in and complain that something was impossible which occured in a story, the stock answer is something to the effect of "This is fantasy, Klyde. When you read fantasy you have to accept anything we cram down your gullet." True, but only so far. Devotees of the Baroque Arts can accept as gospel truth quite a bit that would have others gagging, but here comes the cardinal rule:

"A universe or cartooniverse must be true to it's own logic."

ADKINS

THE SUPERHEROIC AGE

Bill Henley, Jr.

The great catastrophes of the late twentieth century caused most records of the earlier years of that century to be destroyed, and for a long time, little was known of this era of our history. A breakthrough was made, however, when archaeologists (working amongst the ruins of North Canton, Ohio) unearthed a lead vault containing a large number of printed pamphlets. It is believed that these are chronicles of the history of the period cleverly told by a combination of illustration and dialogue summary of the historical deeds of the major figures of the time. This is a brief recounting of the historical facts we have learned from these chronicles.

The middle twentieth century has been named "THE SUPERHEROIC AGE", because the greatest figures in it were men, a few women, called "superheroes". These people generally had powers of body and mind unknown to man today, and used them to battle menaces of equal or greater power. Constantly a superhero saved the twentieth century world from dangers ranging from total world destruction to petty crimes that have been eliminated today. It is obvious that without the deeds of these people, we ourselves would not be alive today.

Most superheroes lived in a country called the UNITED STATES OF AMERICA, and in a city called NEW YORK. New York seems to have been the only city of importance in the period, since other cities are almost never mentioned in the chronicles. It is difficult, however, to see how ordinary people survived in the city for very long; it was constantly being disrupted by battles between superheroes and their enemies.

Some of the chronicles seemed to be religious rather than historical in nature. Most twentieth century men, apparantly, worshipped the Gods of "ASGARD",and Thor, the son of god Odin, was often to have walked on earth and fight enemies of the humans alongside the superheroes. A rival sect worshipped the "OLYMPIANS", whose chief gods were Zeus and Hercules. Also, vague mentions are seen of a religion called "CHRISTIANITY", but this does not seem to have been very important.

The twentieth century was not free of war. The chief war of the time was between the Nazi's, who seem to have been afflicted by mass mental retardation, and on the other side, Sgt. Fury and his howling Commandos. The Howling Commandos seem to have been akin to the superheroes; they survived long wars with only one death and a few wounds,and eventually defeated the Nazi's (except for one Nazi named the Red Skull). After that war the Howling Commandos were seldom seen, but they were very long-lived and appeared ... seemingly unaged in wars called KOREA and VIETNAM for brief times. However, to replace them, the UNITED STATES formed an army and an air force, the chief function of which was to chase and attack a monster called THE HULK. More important was S.H.I.E.L.D., a secret army which was led by the same NICK FURY who led the HOWLING COMMANDOS. This group fought off many threats to the twentieth century civilization.

THE SUPERHEROIC AGE was fortunate to be free of the racial prejudice between different colors that sometimes occurs in our era. Most of the historical figures were white but black persons sometimes appear and are treated fairly and justly by others. However, the twentieth century did have racial strife between normal humanity (homo sapiens) & the mutants, who were less numerous than the normal men,but had great superpowers. The mutants were divided between peaceful ones such as the X-MEN (who sought to gain accept-

ance by aiding normal humans) and militants, such as MAGNETO who considered themselves superior and sought to gain domination by force. Some scholars believe that the militant mutants eventually overpowered the X-MEN and their allies which resulted in an all-out war between the humans and mutants, which caused the disasters of the late twentieth century.

The science of the twentieth century was advanced far beyond our present level, and produced marvels which we have not come close to duplicating. Some of the greatest scientists of the era were Anthony Stark (in electronics), Henry Pym (in biochemistry), and Bruce Banner (in radiation physics)...although the latter's work backfired on him somewhat. However, the greatest scientist of the era was one Reed Richards, apparantly a physicist. He made numerous discoveries and invented many inventions of great use, as well as acting as a leader of superheroes. Unfortunately,the actual work has been lost to the present day. However,our archaeologists have been working amongst the ruins of NEW YORK, hoping to excavate the site of his laboratory in the BAXTER BUILDING. When this historic building is found, the clues to the genius of Reed Richards that may be found could revolutionize our science.

It was originally believed that some of the greatest minds before the catastrophes were called GALILEO, NEWTON & EINSTEIN. However, the graphic chronicles make clear that Richards, Stark, Pym, and Banner were the greatest of the period.

The chronicles also show that something formerly believed highly improbable occurred in the twentieth century—earth was visited by alien beings, such as the SKRULLS,KREE, GALACTUS, and the WATHCER. In fact, some humans, but mostly superheroes, actually developed space ships and left Earth, travelling to other planets and stars. Of course, the secret of space travel on this scale is lost in our time; we have barely attained the level of reaching our own moon. But perhaps this is just as well, since we no longer have superheroes to defeat hostile aliens such as Galactus and the Skrulls.

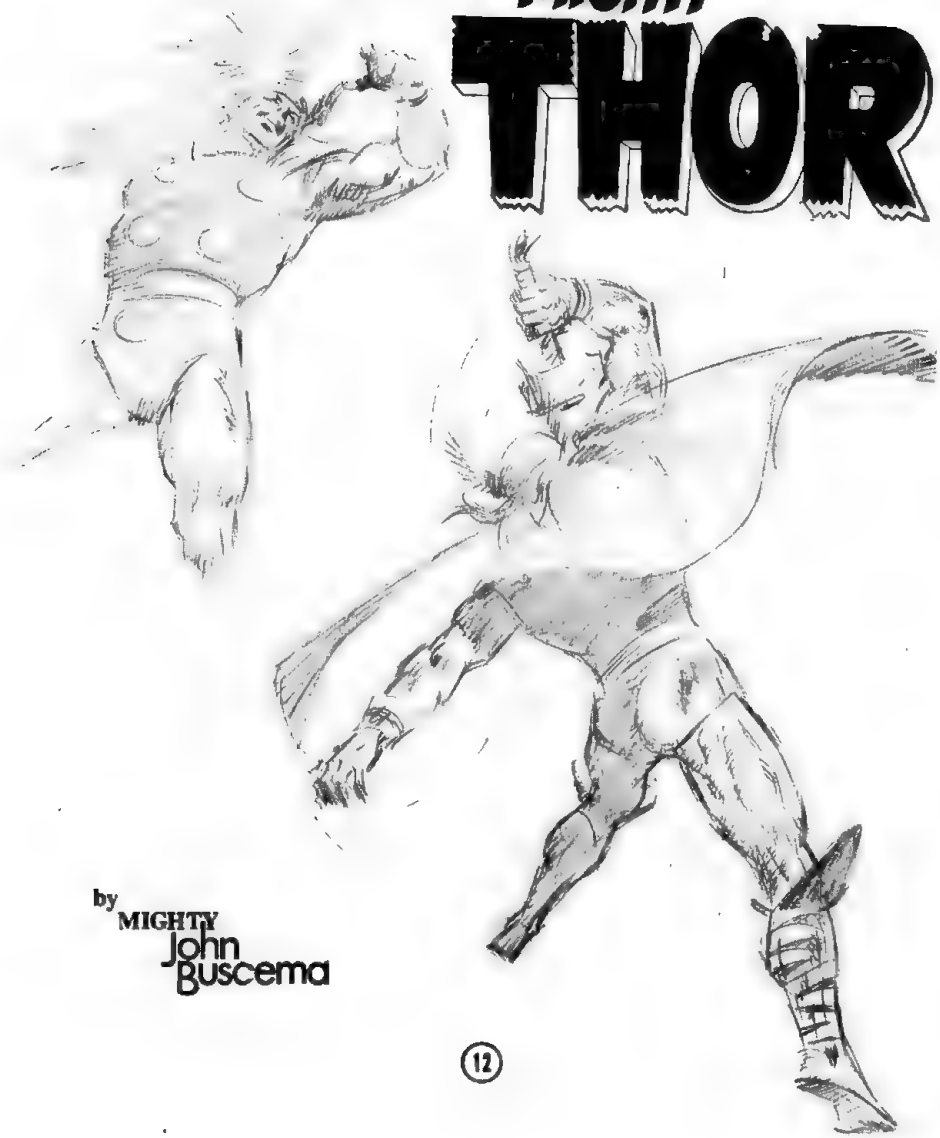
A very few of the graphic chronicles tell of a superbeing from another world called "SUPERMAN". This being was completely impervious to harm (except from a substance called KRYPTONITE, which seems to have been the most abundant mineral on earth at the time). He could accomplish almost anything, and if he existed must have been the greatest super being of them all. However, his exploits are so improbable and so much at disagreement with the other chronicles, that most authorities on the subject now believe that the SUPERMAN chronicles were the twentieth century equivalant of fairy tales for very young children, having little or no relation to the true history related in the other chronicles at all.

TO SUM UP

The graphic chronicles make it clear that the men of the twentieth century were much farther advanced in science and civilization than our era. Many things of great value were lost in the mysterious disasters. But we might not really wish to have the old days back again. The twentieth century was constantly beset by battles between the superbeings, human-mutant racial strife, alien invasions and war. We make progress slowly, but peacefully. The one desirable thing we of 4000 A.D. have that the twentieth century did not possess is peace and quiet.

OR: history lesson - 4000ad

MIGHTY THOR



by MIGHTY John Buscema

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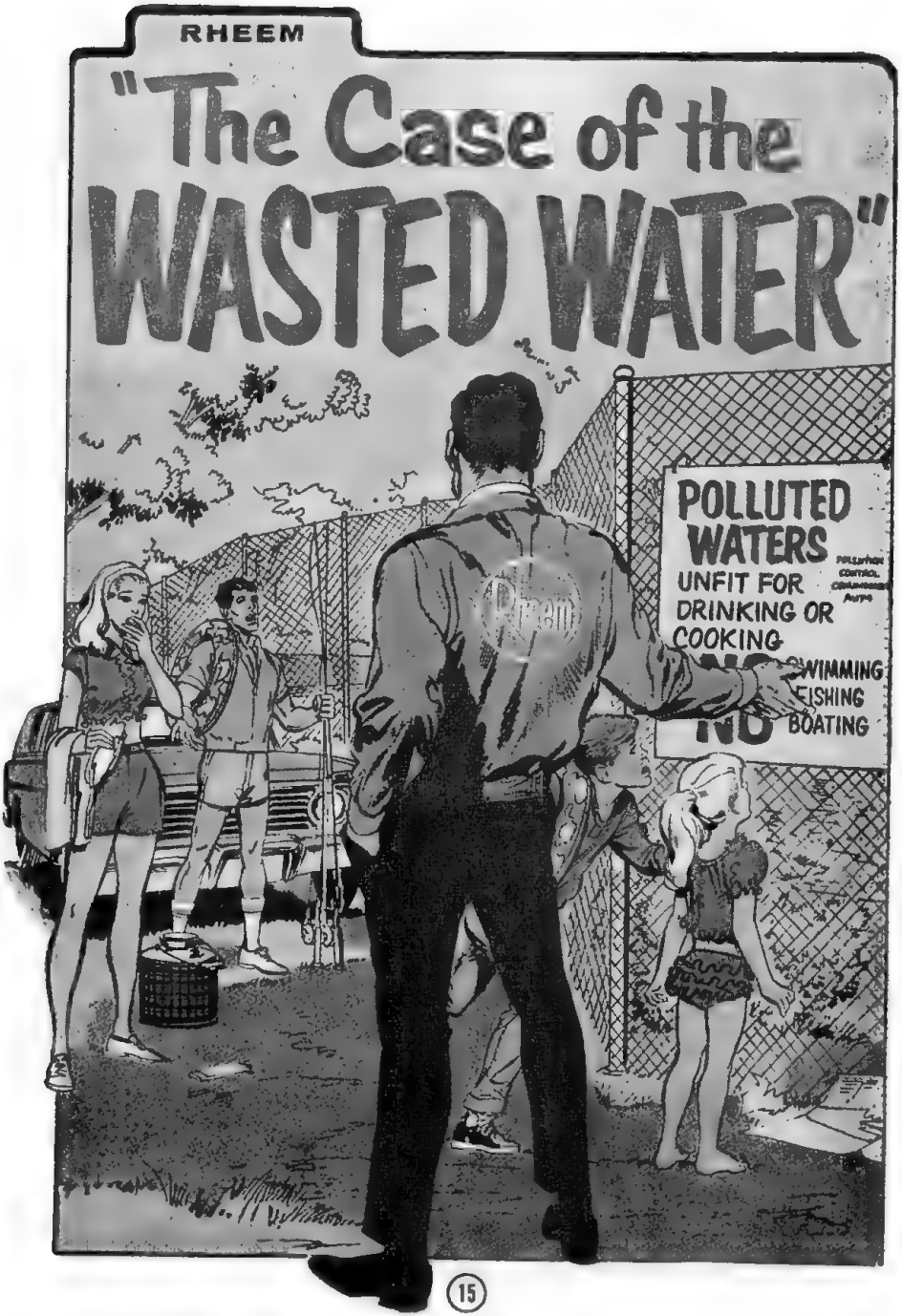
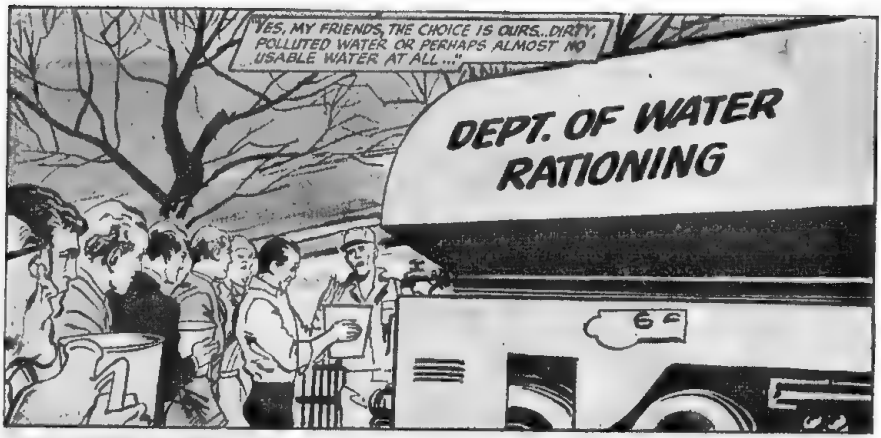
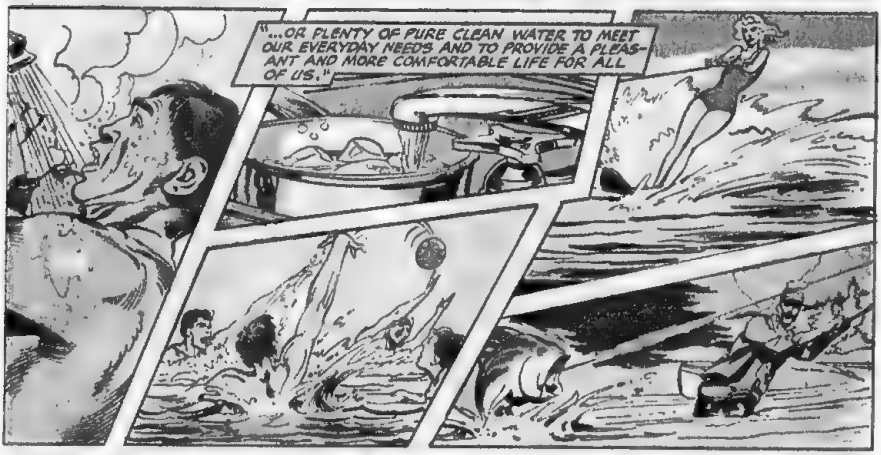
SF


RHEEM
"The Case of the WASTED WATER"
POLLUTED WATERS
UNFIT FOR DRINKING OR COOKING
WIMMING
FISHING
BOATING


"YES, MY FRIENDS, THE CHOICE IS OURS...DIRTY, POLLUTED WATER OR PERHAPS ALMOST NO USABLE WATER AT ALL..."
DEPT. OF WATER RATIONING

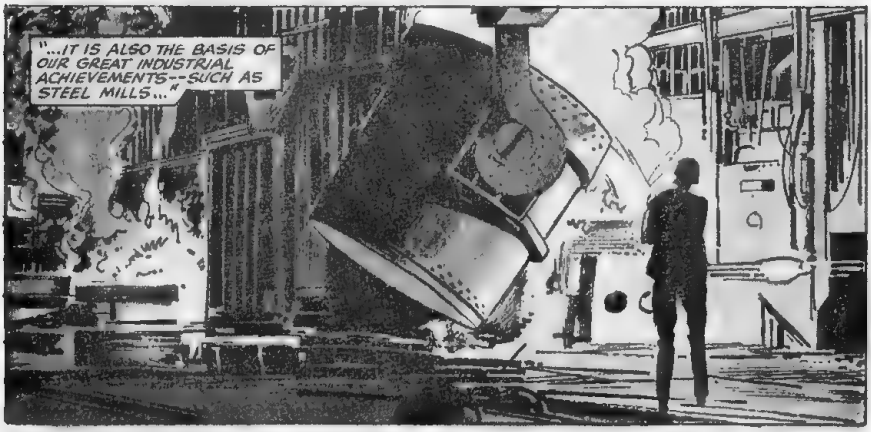

"...OR PLENTY OF PURE CLEAN WATER TO MEET OUR EVERYDAY NEEDS AND TO PROVIDE A PLEASANT AND MORE COMFORTABLE LIFE FOR ALL OF US."

AND THAT'S NO EXAGGERATION. NOW, MOST OF YOU KNOW ME AS YOUR LOCAL PLUMBING CONTRACTOR -- BUT I HOPE YOU ALSO REGARD ME AS A FELLOW TOWNSMAN. THAT'S WHY I ARRANGED THIS MEETING...
...TO INTRODUCE YOU TO MR. HARTE, OF THE STATE CONSERVATION COMMISSION, WHO'S GOING TO TELL US ABOUT A PROBLEM EACH AND EVERY ONE OF US IS FACING TODAY.
THANK YOU, MR. MARTIN. MY SUBJECT, PLAIN AND SIMPLE, IS WATER.

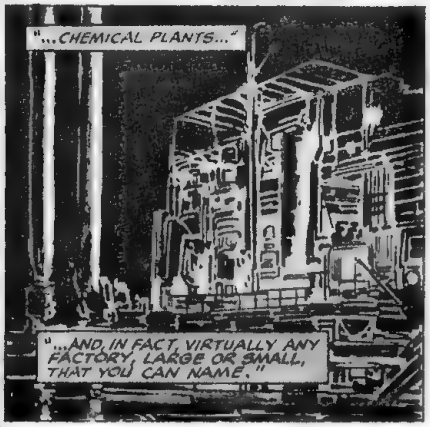
"THE HISTORY OF WATER IS ALSO THE HISTORY OF LIFE, FOR IT WAS IN WATER THAT THE EARLIEST LIFE-FORMS -- ONE-CELLED PLANTS AND ANIMALS -- FIRST APPEARED."
"MILLIONS OF YEARS LATER, THE FIRST LAND-DWELLING CREATURES SUBSISTED ON VEGETATION AND--WATER."
"THE SAME HELD TRUE FOR MAN'S EARLIEST ANCESTOR, WHO COULDN'T POSSIBLY HAVE SURVIVED AWAY FROM A RIVER OR LAKE..."
"...NOR COULD HE HAVE TRAVELED EVEN SHORT DISTANCES, UNTIL HE INVENTED THE FIRST WATER CONTAINER."
"AS CIVILIZATION PROGRESSED, MAN DEVELOPED AQUEDUCTS, THEN PIPES AND PUMPING DEVICES, TO BRING THE WATER TO HIM."

"WITH MODERN CIVILIZATION CAME NEW METHODS, SIMPLE AND AWESOME, OF UTILIZING THIS PRECIOUS ELEMENT."
AND YET, THIS VERY WATER, WHICH MAN NEEDS FOR SURVIVAL, CAN ALSO BECOME HIS GREATEST PROBLEM.
HUH??
WH-WHAT DO YOU MEAN?
I MEAN THAT AT THE RATE WE ARE NOW WASTING WATER, THERE WILL SOON BE, AS A POET ONCE SAID, "WATER, WATER EVERYWHERE, BUT NOT A DROP TO DRINK."
THAT'S PLAIN CRAZY! WE GET PLENTY OF RAIN HERE--SOMETIMES TOO MUCH!
MY TEACHER SAYS THAT THREE-FOURTHS OF THE WORLD IS WATER.
YES...AND THERE ARE EVEN WAYS, NOW, OF CONVERTING SALT WATER INTO FRESH WATER.
YOU ARE ALL CORRECT --AND THERE IS NOTHING TO WORRY ABOUT, SO LONG AS WE FACE UP TO A FEW HARD FACTS...

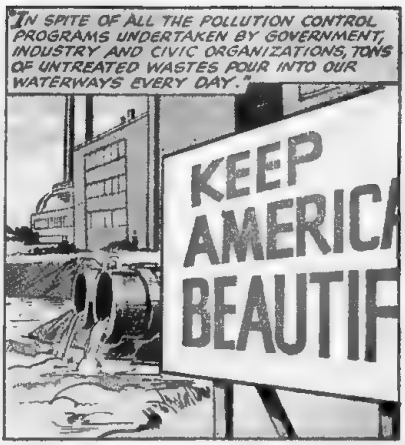
"YOU SEE, WHILE WATER FULFILLS OUR BASIC NEEDS AND BRINGS US MANY LUXURIES, THANKS TO THE MIRACLE OF MODERN PLUMBING..."

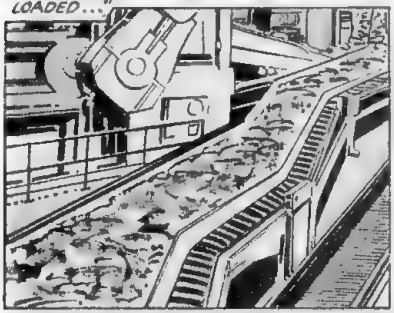

"...IT IS ALSO THE BASIS OF OUR GREAT INDUSTRIAL ACHIEVEMENTS--SUCH AS STEEL MILLS..."

"...OIL REFINERIES..."


"...CHEMICAL PLANTS..."
"...AND, IN FACT, VIRTUALLY ANY FACTORY, LARGE OR SMALL, THAT YOU CAN NAME."

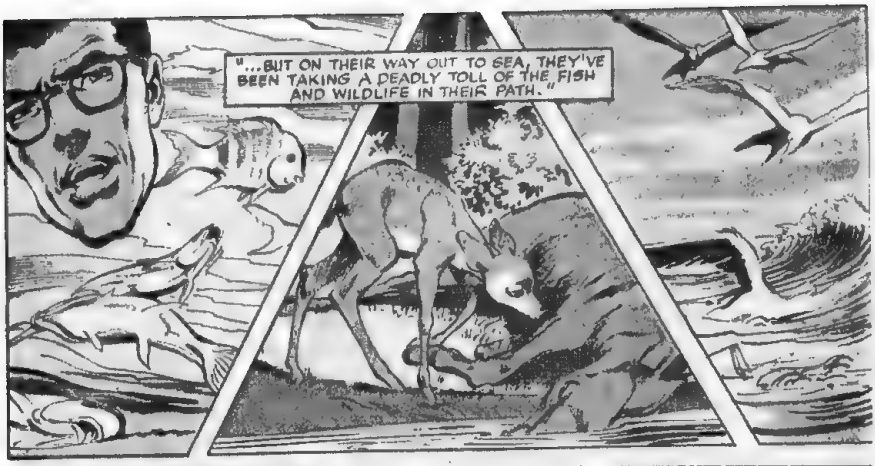
YES, MY FRIENDS, WATER IS OUR MOST PRECIOUS NATURAL RESOURCE. YET WE DON'T TREAT IT THAT WAY. WE ABUSE IT, POLLUTE IT AND WASTE IT.

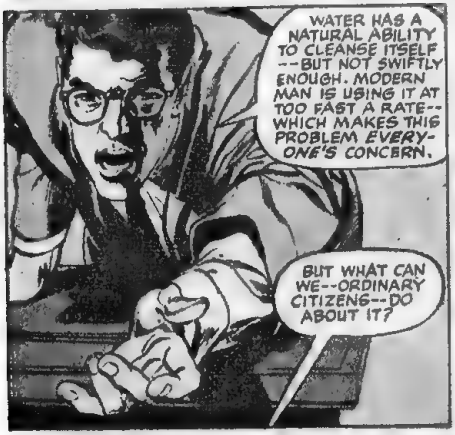

IN SPITE OF ALL THE POLLUTION CONTROL PROGRAMS UNDERTAKEN BY GOVERNMENT, INDUSTRY AND CIVIC ORGANIZATIONS, TONS OF UNTREATED WASTES POUR INTO OUR WATERWAYS EVERY DAY."
KEEP
AMERICA
BEAUTIF


"OUR GROWING POPULATION HAS BROUGHT MORE HOMES, A GREATER USE OF WATER AND MORE WASTE. MANY OF OUR SEWAGE TREATMENT PLANTS HAVE BECOME OVER-LOADED..."
...TOO MUCH OF THE WASTE-LADEN WATER IS SIMPLY DIVERTED INTO OUR WATERWAYS, UNTREATED."

"WITH THE LACK OF ADEQUATE SEWAGE TREATMENT FACILITIES, THERE'S ONLY ONE POSSIBLE RESULT..."
DANGER
POLLUTED AREA
NO
SWIMMING
DANGER
POLLUTED
WATER
UNSAFE

WHY SHOULD THAT HAPPEN? ISN'T THERE ENOUGH OCEAN FOR THE SEWAGE AND CHEMICALS TO DISPERSE HARMLESSLY?
PERHAPS...


"...BUT ON THEIR WAY OUT TO SEA, THEY'VE BEEN TAKING A DEADLY TOLL OF THE FISH AND WILDLIFE IN THEIR PATH."

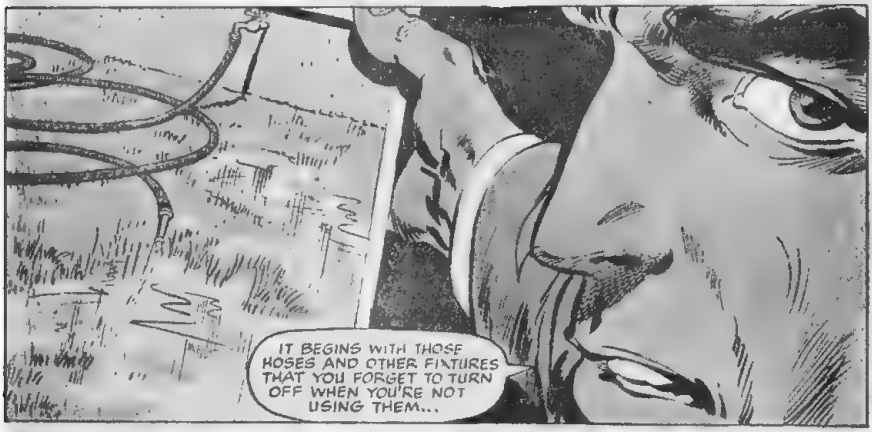

WATER HAS A NATURAL ABILITY TO CLEANSE ITSELF --BUT NOT SWIFTLY ENOUGH. MODERN MAN IS USING IT AT TOO FAST A RATE--WHICH MAKES THIS PROBLEM EVERY-ONE'S CONCERN.
BUT WHAT CAN WE--ORDINARY CITIZENS--DO ABOUT IT?

YOU CAN DO EVERYTHING POSSIBLE TO SUPPORT WATER POLLUTION CONTROL LEGISLATION. BE VOCAL ABOUT IT.
WRITE TO YOUR CONGRESSMAN. LET OTHER PEOPLE KNOW ABOUT THE PROBLEM. ENCOURAGE THEM TO SUPPORT PROGRAMS.
ASIDE FROM THAT, IS THERE ANYTHING MORE WE CAN DO?

THERE IS. BUT I THINK OUR HOST, MR. MARTIN--THE GENTLEMAN WHO ARRANGED THIS MEETING--IS BETTER QUALIFIED TO ANSWER THAT QUESTION.
THANK YOU FOR A VERY INFORMATIVE LECTURE, MR. HARTE...

...YOU'VE PROVED THAT WE'RE FACING A VERY SERIOUS SITUATION--SOMETHING WE'VE ALL GOT TO SOLVE TOGETHER.
AND...YES, GOOD PEOPLE, THERE IS SOMETHING ELSE YOU CAN DO ABOUT THE PROBLEM. YOU CAN HELP BY CONSERV-ING WATER, BY USING IT MORE WISELY...

AND WHERE DOES CONSERVATION BEGIN? IT BEGINS WITH THOSE RUSTY, LEAKY PIPES IN YOUR BASEMENT OR BEHIND YOUR WALLS.


IT BEGINS WITH THOSE HOSES AND OTHER FIXTURES THAT YOU FORGET TO TURN OFF WHEN YOU'RE NOT USING THEM...

LAST, BUT NOT LEAST, IT BEGINS WITH THIS SIMPLE FIXTURE THAT WE ALL TAKE FOR GRANTED, AND OFTEN NEGLECT.

SURE, SURE...WE KNOW ALL ABOUT IT-- LEAKY FAUCETS.
MAYBE WE ARE A LITTLE CARELESS ABOUT IT, BUT HOW MUCH CAN THAT ADD UP TO?
PLENTY. A TINY LEAK, JUST 1/32" DIAMETER CAN WASTE 25 GALLONS OF WATER A DAY OR 9,125 GALLONS A YEAR. BESIDES THAT, THERE'S ANOTHER KIND OF WASTE-- THE WASTE IN WAITING FOR HOT WATER.
"HOW MUCH WATER DOES YOUR FAMILY WASTE IN WAITING FOR HOT WATER TO REACH THE TAP AT "JUST THE RIGHT" TEMPERATURE?
BRRR...TOO COLD.
NOT HOT ENOUGH!
I NEED IT LOTS HOTTER.
"IN MOST HOMES, THAT'S BECAUSE WATER MUST PASS THROUGH LONG PIPE RUNS TO REACH THE FAUCET. IN THE PIPE, THE WATER CAN GET COOL - PARTICULARLY WHEN IT STANDS THERE OVERNIGHT OR IN THE WINTERTIME.
"AN AVERAGE FAMILY OF FIVE CAN WASTE 20 GALLONS OF WATER A DAY WAITING THIS WAY. IN A YEAR, THAT'S 7,200 GALLONS OR ENOUGH WATER TO TAKE 480 BATHS OR RUN A DISHWASHER 1,127 TIMES.
THAT'S NOT ONLY WATER DOWN THE DRAIN BUT MONEY AS WELL. FOR WATER COSTS MONEY.
GOOD GRIEF! I NEVER REALIZED IT WAS THAT MUCH!
NO WONDER MY WATER BILLS HAVE BEEN SO HIGH.

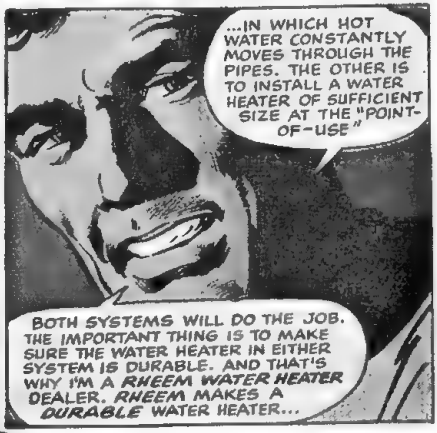
EXACTLY. YOUR PLUMBING CAN BE IN PERFECT SHAPE--- YET, YOU'RE STILL WASTING MONEY THROUGH WASTE-FUL PRACTICES. I ADVISE YOU TO GO HOME AND THINK ABOUT WAYS TO *ELIMINATE* WASTE AND *REDUCE* YOUR WATER BILLS.
SECOND THE MOTION!
THAT PLUMBING CONTRACTOR MADE A LOT OF SENSE, JIM... WE'VE ALL BEEN CARELESS. TROUBLE IS, HOW DO YOU SOLVE THAT HOT WATER SITUATION?
THAT'S WHAT I INTEND TO FIND OUT, FIRST THING IN THE MORNING.
NEXT DAY...
...SO I WAS WONDERING, MR. MARTIN, IF YOU COULD COME OVER TODAY, AND CHECK OUT MY PLUMBING SYSTEM.
GLAD TO, MR. PARKS ...WHAT'S YOUR ADDRESS?
LATER...
YOUR PIPES ARE IN TIPTOP SHAPE... NO SIGN OF LEAKAGE ANYWHERE.
NOTHING SERIOUSLY WRONG WITH YOUR FAUCETS. A FEW NEW WASHERS AND A NEW VALVE SHOULD DO THE TRICK.

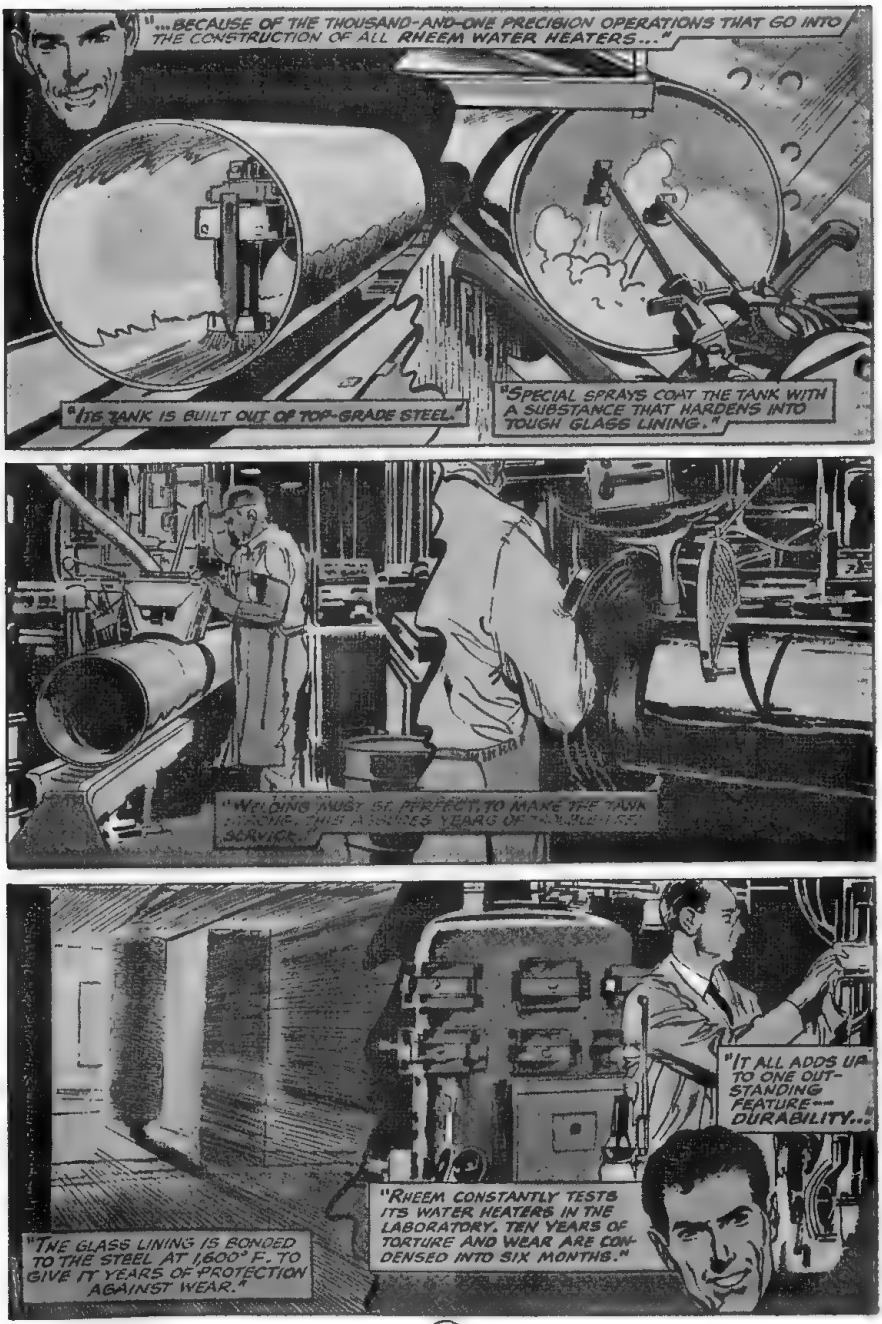
I'LL HAVE A MAN OVER TOMORROW TO MAKE ALL THE NECESSARY REPAIRS.
FINE...BUT WHAT ABOUT WASTAGE AND HOT WATER? IS THERE ANY-THING I CAN DO ABOUT THAT PROBLEM?
MARTIN PLUMBING CO.
Rheem

YOU SURE CAN. DROP OVER TO MY PLACE---ANYTIME--AND I'LL GIVE YOU THE WHOLE PICTURE.
IT'S A DEAL.

SOME DAYS LATER...
MR. AND MRS. PARKS...GOOD TO SEE YOU. COME RIGHT IN.
MARTIN PLUMBING CO
WATER HEATER
Rheem

OKAY, I'M TOSSING THE BALL BACK TO YOU, MR. MARTIN. HOW CAN WE GET ALL THE HOT WATER WE NEED WITHOUT WASTING IT?
WELL, THERE ARE TWO WAYS. ONE IS TO INSTALL WHAT WE CALL A "RE-CIRCULATING" SYSTEM...
RHEEM CARES MORE
NEW-DIMENSION
AT RHEEM

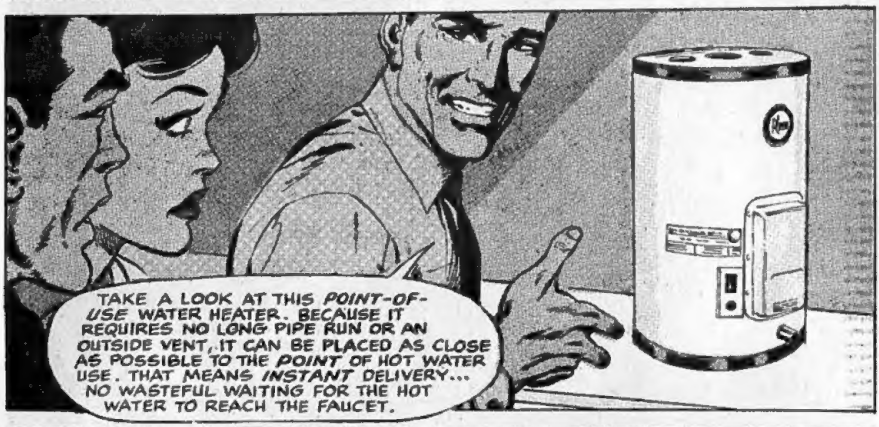

...IN WHICH HOT WATER CONSTANTLY MOVES THROUGH THE PIPES. THE OTHER IS TO INSTALL A WATER HEATER OF SUFFICIENT SIZE AT THE "POINT-OF-USE"
BOTH SYSTEMS WILL DO THE JOB. THE IMPORTANT THING IS TO MAKE SURE THE WATER HEATER IN EITHER SYSTEM IS DURABLE. AND THAT'S WHY I'M A RHEEM WATER HEATER DEALER. RHEEM MAKES A DURABLE WATER HEATER...


"...BECAUSE OF THE THOUSAND-AND-ONE PRECISION OPERATIONS THAT GO INTO THE CONSTRUCTION OF ALL RHEEM WATER HEATERS..."
"ITS TANK IS BUILT OUT OF TOP-GRADE STEEL."
"SPECIAL SPRAYS COAT THE TANK WITH A SUBSTANCE THAT HARDENS INTO TOUGH GLASS LINING."
"WELDING MUST BE PERFECT, TO MAKE THE TANK STRONG. THIS ASSURES YEARS OF TROUBLE-FREE SERVICE."
"IT ALL ADDS UP TO ONE OUTSTANDING FEATURE--- DURABILITY..."
"RHEEM CONSTANTLY TESTS ITS WATER HEATERS IN THE LABORATORY. TEN YEARS OF TORTURE AND WEAR ARE CONDENSED INTO SIX MONTHS."
"THE GLASS LINING IS BONDED TO THE STEEL AT 1,600° F. TO GIVE IT YEARS OF PROTECTION AGAINST WEAR."

THOSE ARE JUST SOME OF THE THINGS THAT MAKE RHEEM WATER HEATERS SO RELIABLE. LET'S TAKE A LOOK AT A FEW.
AS YOU CAN SEE, WE HAVE MANY SIZES AND MODELS--BOTH GAS AND ELECTRIC. CONSIDER THIS RHEEMGLAS TEN. FEATURE FOR FEATURE, IT'S PROBABLY THE BEST WATER HEATER TO OWN ON THE MARKET TODAY. WHY?
BECAUSE OF THE GOOD RECOVERY RATE OF THE THE RHEEMGLAS TEN, IT HAS A 25% FASTER RECOVERY RATE THAN ORDINARY WATER HEATERS.
IN OTHER WORDS, AFTER WATER HAS BEEN DRAWN OFF, THE RHEEMGLAS TEN REHEATS AT A 25% FASTER RATE THAN AVERAGE WATER HEATERS.
THE RHEEMGLAS TEN ALSO HAS TWO GAS REGULATORS--ONE FOR THE PILOT LIGHT, ONE FOR THE MAIN BURNER. MOST WATER HEATERS HAVE ONLY ONE.
THIS GREATLY REDUCES CHANCES OF THE PILOT GOING OUT.
THOSE ARE JUST A COUPLE OF THE ADVANTAGES OF THE RHEEMGLAS TEN. BUT, THERE'S MORE--LOTS MORE...
HEATING
Rheem
RHEEM CAR
NEW DI
AT R

THE RHEEMGLAS TEN CARRIES A FULL TEN-YEAR WARRANTY. IF THE TANK OF YOUR RHEEMGLAS TEN SHOULD LEAK EVEN NINE YEARS AFTER YOU INSTALL IT, YOU GET A NEW WATER HEATER FREE OF CHARGE.

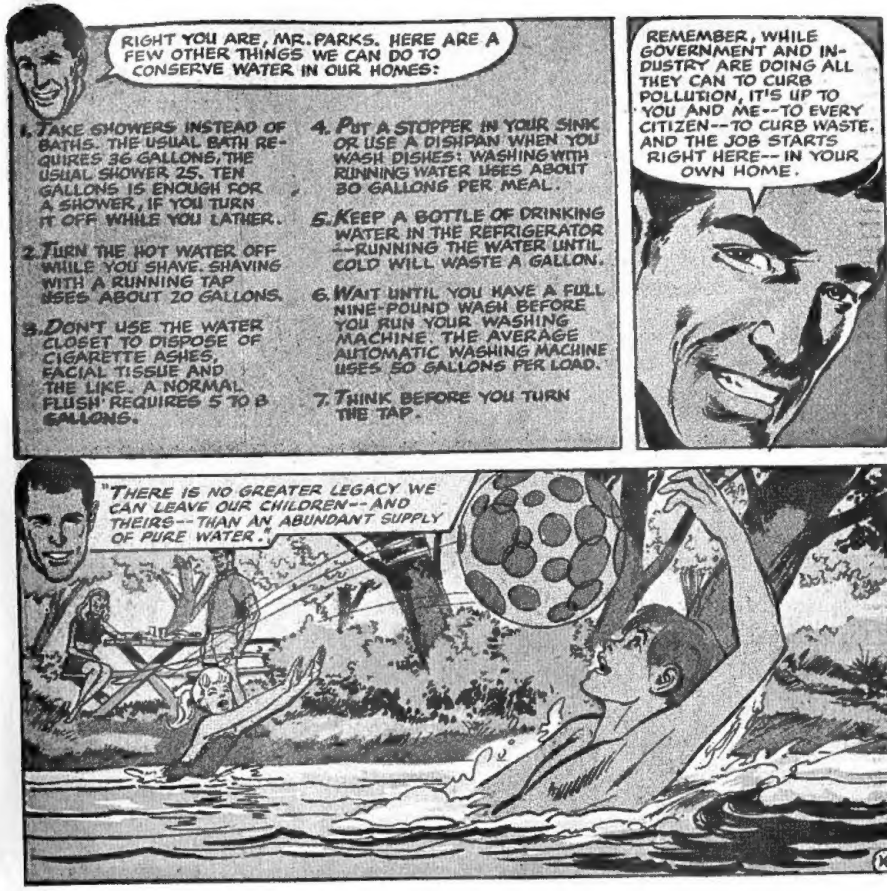
WHEW! SOUNDS GREAT... BUT THAT MUST MAKE IT A PRETTY EXPENSIVE WATER HEATER.
NOT AT ALL. NOT WHEN YOU CONSIDER THE EXTRA YEARS OF PROTECTION THE WARRANTY PROVIDES.
LOOKING AT IT THAT WAY, THE RHEEMGLAS TEN ACTUALLY COSTS LESS TO OWN, PER MONTH, THAN AN ORDINARY WATER HEATER.


TAKE A LOOK AT THIS POINT-OF-USE WATER HEATER. BECAUSE IT REQUIRES NO LONG PIPE RUN OR AN OUTSIDE VENT, IT CAN BE PLACED AS CLOSE AS POSSIBLE TO THE POINT OF HOT WATER USE. THAT MEANS INSTANT DELIVERY... NO WASTEFUL WAITING FOR THE HOT WATER TO REACH THE FAUCET.

BUT MOST OF ALL, BY INSTALLING A PROPER WATER HEATING SYSTEM, YOU'LL BE PLAYING YOUR PART IN WATER CONSERVATION.
Rheem
WATER HEATERS

GO HOME AND SLEEP ON IT. WHENEVER YOU'RE READY, I'LL STOP BY TO HELP YOU FIGURE OUT THE BEST WATER HEATING SYSTEM FOR YOUR NEEDS.

THE FOLLOWING MORNING...
WE'VE "SLEPT" ON IT, MR. MARTIN, AND WE'RE READY TO TALK ABOUT RHEEM WATER HEATERS WITH YOU.
FINE...I'LL BE OVER THIS AFTERNOON TO MAKE MY RECOMMENDATIONS AND GIVE YOU AN ESTIMATE.
LATER THAT DAY...
SINCE YOU'RE A FAMILY OF FIVE AND PLANNING TO EXPAND YOUR HOME, I SUGGEST A LARGER BASIC UNIT--A 50-GALLON RHEEMGLAS TEN AND A POINT-OF-USE HEATER FOR THE NEW HALF-BATH.
A WEEK AFTERWARD...
GREETINGS, MR. AND MRS. PARKS. AS OF TODAY, YOU START EXPERIENCING THE PLEASURE OF ALL THE HOT WATER YOU NEED.
HEATERS
CONTRACTOR
Rheem
water heaters
THIS 50-GALLON RHEEMGLAS TEN--WITH ITS FAST RECOVERY CAPACITY--WILL PROVIDE YOU WITH UP TO 92 GALLONS OF HOT WATER AN HOUR.
"AND THERE'LL BE NO WAITING FOR HOT WATER IN THE NEW HALF-BATH. THIS POINT-OF-USE HEATER WILL DELIVER IT INSTANTLY."
BESIDES ALL THAT CONVENIENCE, WE'LL BE DOING OUR SHARE TO CONSERVE WATER.


RIGHT YOU ARE, MR. PARKS. HERE ARE A FEW OTHER THINGS WE CAN DO TO CONSERVE WATER IN OUR HOMES:
1. TAKE SHOWERS INSTEAD OF BATHS. THE USUAL BATH REQUIRES 36 GALLONS, THE USUAL SHOWER 25. TEN GALLONS IS ENOUGH FOR A SHOWER, IF YOU TURN IT OFF WHILE YOU LATHER.
2. TURN THE HOT WATER OFF WHILE YOU SHAVE. SHAVING WITH A RUNNING TAP USES ABOUT 20 GALLONS.
3. DON'T USE THE WATER CLOSET TO DISPOSE OF CIGARETTE ASHES, FACIAL TISSUE AND THE LIKE. A NORMAL FLUSH REQUIRES 5 TO 8 GALLONS.
4. PUT A STOPPER IN YOUR SINK OR USE A DISHPAN WHEN YOU WASH DISHES: WASHING WITH RUNNING WATER USES ABOUT 30 GALLONS PER MEAL.
5. KEEP A BOTTLE OF DRINKING WATER IN THE REFRIGERATOR --RUNNING THE WATER UNTIL COLD WILL WASTE A GALLON.
6. WAIT UNTIL YOU HAVE A FULL NINE-POUND WASH BEFORE YOU RUN YOUR WASHING MACHINE. THE AVERAGE AUTOMATIC WASHING MACHINE USES 50 GALLONS PER LOAD.
7. THINK BEFORE YOU TURN THE TAP.
REMEMBER, WHILE GOVERNMENT AND INDUSTRY ARE DOING ALL THEY CAN TO CURB POLLUTION, IT'S UP TO YOU AND ME--TO EVERY CITIZEN--TO CURB WASTE. AND THE JOB STARTS RIGHT HERE--IN YOUR OWN HOME.
"THERE IS NO GREATER LEGACY WE CAN LEAVE OUR CHILDREN--AND THEIRS--THAN AN ABUNDANT SUPPLY OF PURE WATER."

FUJITAKE '71